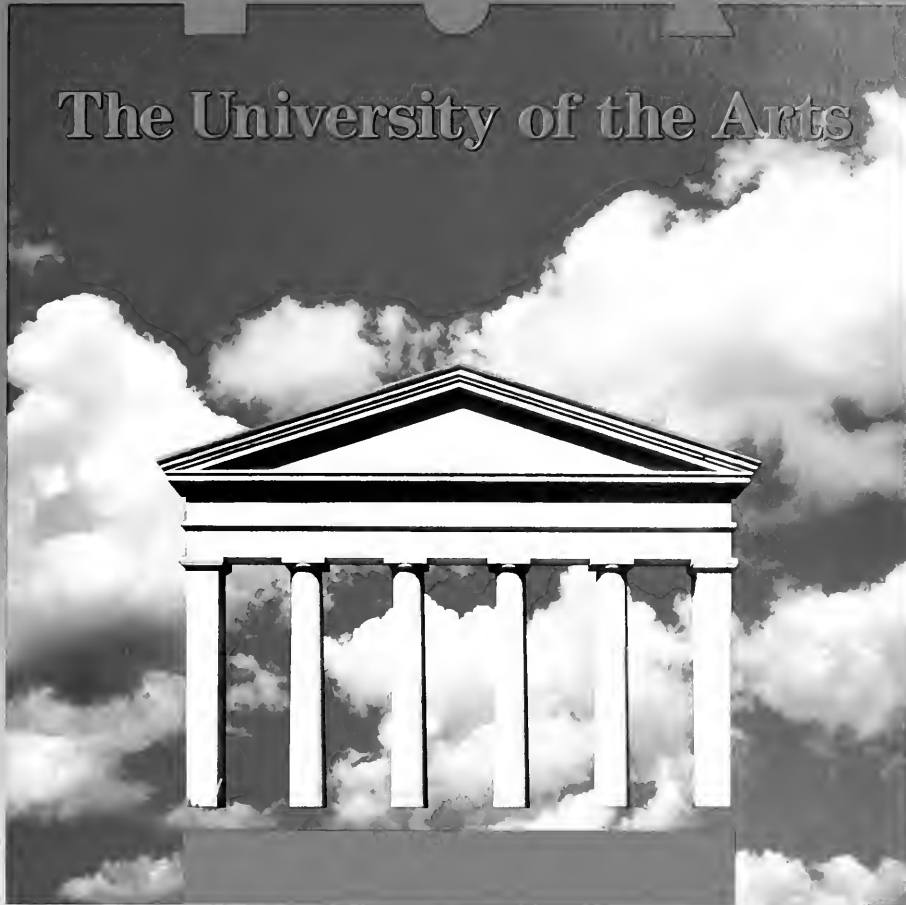


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Philadelphia College of Performing Arts

Contents

-
- 1 Introduction
- 2 School of Dance
- 4 The School of Music
- 8 School of Theater
- 10 Student Profile
- 12 Faculty Profile
- 15 Career Development
- 15 Performance Spaces
- 15 Philadelphia College
of Art & Design
- 16 Student Services
- 17 Admissions
- 18 Tuition & Fees
- 19 Financial Aid
- 20 Directions
- 20 Philadelphia

I n t r o d u c t i o n

The University of the Arts

● The University of the Arts is the only university in the nation that is devoted exclusively to education and professional training in the performing and visual arts. Located in center-city Philadelphia, the University is within walking distance of theaters (including the historic Shubert Theater, which is owned and operated by the University), concert halls, museums, and art galleries, and is enriched by a dynamic and diverse professional artistic community.

The University of the Arts, consisting of the Philadelphia College of Performing Arts and the Philadelphia College of Art and Design, was founded in 1987 through the consolidation of two century-old institutions, the Philadelphia College of the Performing Arts and the Philadelphia College of Art. Because of its unique breadth of programming, the University is an exciting and inspiring environment in which you can develop your artistic gifts. You will receive a professional arts education that will include intensive concentration in your major field (whether it is in dance, music, or theater), augmented by opportunities for interdisciplinary exploration, both in the performing and visual arts.

The University's College of Performing Arts opened in 1870 as the Philadelphia Musical Academy. In 1977, the school joined forces with the Philadelphia Dance Academy, founded in 1947. Since that time, a theater program has been developed, thereby enlarging and enriching the school's curriculum. Pianist Susan Starr, theater director Walter Dallas, and The Philadelphia Orchestra's Joseph, Robert, and William DePasquale exemplify the outstanding caliber of the faculty. Among its alumni is an outstanding range of artists, which includes many of the founders and members of the illustrious Philadelphia Orchestra, as well as concert pianist Andre Watts, jazz musician Stanley Clarke, and dancer Judith Jamison.

The University of the Arts is accredited by the Middle States Association of Colleges and Schools, the Commonwealth of Pennsylvania, the National Association of Schools of Art and Design, and the National Association of Schools of Music. It has 2,000 students from 35 states and 22 foreign countries enrolled in its undergraduate, graduate, and extension programs. However, classes are intentionally limited to a student/faculty ratio of 15 to 1, in order to ensure that each student receives individual attention.

If you think that living, studying, and growing artistically in a community whose interests encompass the spectrum of the visual and performing arts, we warmly invite you to visit our unique university.

"I'd like to share with you my all-time favorite quote, which is, in the words of Steve Martin, 'Talking about music is like dancing about architecture.' And it took me a long time to realize that you *could* dance about architecture, and so it's a great privilege to receive this honor from an institution that already knows all about that."



Laurie Anderson
Honorary Doctorate
Commencement, May 16, 1987

● The School of Dance of The University of the Arts is dedicated to training you for a career as a professional dancer, dance educator, and/or choreographer. The School of Dance is founded on the firm belief that today's professional dancer must have extensive knowledge and experience in dance as well as skills in related disciplines. Therefore, the University provides you with concentrated dance studies and a broad-based curriculum which prepare you to enter the professional world of dance with confidence and a recognized college degree or certificate.

Performance is an essential part of the curriculum, integrating classroom work with stage experience. As a student in the School of Dance, you will perform a wide range of classical, modern, and jazz dance repertory in addition to original works choreographed for you by the faculty.

Consort, the University's highly selective modern/jazz dance company, appears locally throughout the academic year, and represents the University at nationally sponsored concerts and competitions. The School also encourages its students to organize studio workshops and concerts in addition to participating in the regularly scheduled performances. At the conclusion of each semester, the School presents a major dance concert in the newly renovated professional Shubert Theater.

These performance opportunities also involve you in different facets of production, including lighting, costuming, makeup, and set design. Through your total involvement, you will gain an understanding of all the dimensions of dance as a performing art.

The process of working with other artists within the University is a real and stimulating aspect of the dance student's life. Music, visual arts, and theater programs existing side-by-side with the dance provide exciting opportunities for collaboration and exchange. Recently, a senior modern dance major choreographed a work in which the dancers wore "body ornamentation" (costumes) designed by students in the Crafts Department of the Philadelphia College of Art and Design. The props were designed and constructed by other visual arts students, and the music was composed and performed by students in the School of Music. Improvisation classes are often held in the art galleries, using the artwork as a point of inspiration. Photography students can frequently be found sitting on dance class floors snapping photos.

Visiting artists are a continuous and significant component of education in the School of Dance. Recent guests who have conducted master classes and workshops have included cast members of *Tango Argentino*, Donna McKechnie (lead in *A Chorus Line*), Oleg Briansky (choreographer and founder of Saratoga Ballet Center), and Ronnie Favors (soloist with Lar Lubovitch). The professional dance community feels very much at home in the School's studios. Frequently dancers from touring companies surprise dance students by making unannounced appearances, taking class, sharing their professional experiences, and providing inspiration.

Former students of the School of Dance have achieved success in many different companies throughout the world. Graduates have gone on to be performers with such renowned companies as Alvin Ailey, Bejart, the Joffrey Ballet, Jose Limon, and Pearl Lang. Others have more recently performed in musical revues in Las Vegas and Atlantic City, on television, and in Broadway productions such as *Cats*, *Brigadoon*, and *Evita*. Still other alumni have established themselves as teachers in high schools, colleges, and private dance studios.

Major Areas of Concentration

- Ballet
- Modern Dance
- Jazz Dance
- Dance Education

Degrees

- Bachelor of Fine Arts (BFA) in Dance
- Bachelor of Fine Arts in Dance Education (BFA Dance Ed)
- Certificate in Dance—2 yr. program

● Performance Opportunities

- University Concert Performances
- Student Recitals
- Workshop Performances
- Consort (student company)
- Ballet Ensembles
- Jazz Ensembles
- Tap Ensemble
- Modern Ensemble



Curriculum

The demands of today's professional dance world require dancers to be familiar with more than one style of dance. For this reason, the School of Dance has created a core program that includes *all* basic dance styles for *all* students.

Daily technique classes in ballet, modern dance, and jazz dance are basic to all courses of study; electives include improvisation, repertory, partnering, Spanish dance, ethnic dance, character, and mime. Through courses such as dance history and score reconstruction, you will gain a historical perspective of different dance traditions. Music, voice, and acting classes provide the necessary links to the allied performing arts. Courses in the liberal arts and social sciences are required, with special emphasis given to the manner in which they relate to the arts.

The curriculum in the School of Dance has been carefully organized to allow you to grow to your maximum potential as a dancer; it has been developed over the years by professionals who are experienced with the world of dance and its demands.

Curricular Requirements

The School of Dance requires 130 credits for graduation, generally distributed as follows, depending on the major:

Dance Technique	42
Choreography	13
Professional Studies (music, anatomy, notation, history of dance etc.)	33
Ensembles & performance courses	10
Liberal Arts	25
Electives	7
Total	130

Consult the course catalogue for specific requirements for each degree.

Programs of Study

BFA in Dance Performance

The four-year Performance Program prepares you for a career in dance performance. It includes intensive and concentrated studies in all areas of dance including ballet, modern, jazz, and tap. Upon completion of your second year, you will select a major of either Ballet, Modern, or Jazz. The Performance Program is ideal for those aspiring to become professional dancers and college graduates.

BFA in Dance Education

The Dance Education Program prepares you not only for a career in dance performance, but for a career as a professional dance teacher as well. This four-year program provides you with the training necessary to teach at a public or private school level, or to operate a private dance studio.

Certificate in Dance

The Certificate in Dance, an intensive, two-year program, stresses dance performance, and is intended for students who wish to focus exclusively on dance studio courses. The concentrated program is designed to develop your proficiency and performance abilities in a broad spectrum of dance styles, including ballet, modern, jazz, and tap. This program does not result in an academic degree.

Facilities

The three main studios of the School of Dance are located at 309 South Broad Street. These spacious, bright, and well-lighted studios are equipped with barres and mirrors, pianos, cassette and record consoles, and ceiling fans, as well as newly renovated floors with four-inch state-of-the-art suspension for the safest and most comfortable dancing surface available. Lockers, dressing rooms, showers, and lounges are found adjacent to the studios. Three additional studios are located at 313 South Broad Street. The University has completely restored its historic Shubert Theater, which serves as the institution's major performance hall for students, as well as "home" to a number of regional performing arts organizations, including the Pennsylvania Ballet. The Drake Ballroom, a 350-seat black box theater, is available for dance student performances, as is a 200-seat theater in the 313 South Broad Street building. The Albert M. Greenfield Library contains books, journals, and videotapes devoted to dance, which are available to students for research studies and coursework.

Faculty by Department

Susan B. Glazer
Director, School of Dance
Edna Cohen
Assistant Director

Ballet

Andrew Pap
Barbara Sandomato
Carol Luppescu Sklaroff
John Sherman
Suzanne Slenn
Alexei Yudenich

Jazz/Theater Dance

Peter Bertini
Nancey Berman Kantra
Ronen Koresch
Donald Lunsford
Joseph Taylor

Modern Dance

Ruth Andrien
Manfred Fischbeck
Naomi Mindlin
Faye B. Snow
Pat Thomas

Tap Dance

Michael Lanning
LaVaughn Robinson

Dance Studies

Peter Bertini
Dance Notation
Annette DiMedio
Music Survey
Manfred Fischbeck
Eurythmics/Improvisation,
Dance Composition
Susan B. Glazer
Fundamentals of Dance
Arthur Hall
Ethnic Dance
Linda Haviland
Dance History
Gloria V. Lihotz
Voice
Rachel Mausner
Alexander Technique
Gabriela Roepke
Dance in Literature
Dorothy Dittman-Rosenbluth
Dance Therapy
Anatomy/Kinesiology
Pearl B. Schaeffer
Dance Pedagogy
John Tacconelli
Mime
Paul Wagar
Acting

● The School of Music of The University of the Arts is dedicated to the preparation and training of the young musician for a professional career in performance, composition, music theory, or music education. Your growth as a musician is the primary concern of the program; the attainment of your maximum potential as a member of the professional music world is the ultimate goal. The School's programs, which stress individualized training coupled with a "conservatory approach," produce professional musicians, singers, and teachers of the highest caliber.

As an undergraduate student in the School of Music, you can study the performance and composition of jazz or classical music, as well as music education, while concentrating in one of a variety of instruments or voice/opera. All programs lead to an academic degree, diploma, or certificate.

Graduate programs are available in instrumental or vocal performance, opera, piano accompanying and chamber music, and composition. These programs offer flexibility along with intensive study of your subject.

Performance opportunities play an important part in your education, sharpening your technical skills and increasing your musical repertory. With this in mind, the School sponsors a student Symphony Orchestra, chamber ensembles (including a New Music Ensemble), jazz ensembles, a chorus, and a chamber singing group. You will be involved in a rigorous schedule of performances each year. Over 125 performances are given annually by and for students and faculty. Jazz/commercial music and opera programs each schedule at least eight performances yearly. The chorus and orchestra each perform at least two major concerts annually, in addition to yearly joint performances.

The music faculty is made up of experienced and practicing artists; included are members of the Philadelphia Orchestra and New York Philharmonic, professional opera singers, and well-known soloists, composers, theorists, and musical historians. This diverse and dedicated group shares a common goal: to assist in your training to enter the professional music world and to perfect your musical talent and ability.

To supplement your close work with the faculty, you will have the opportunity to study with luminaries of the music world through the School's ongoing Master Class Series. Artists who have participated in Master Classes include: pianists Andre Watts and Victor Borge; trumpeter Wynton Marsalis; composers Pierre Boulez, John Cage, and George Crumb; singers Beverly Sills and Placido Domingo; conductors Klaus Tennstedt and Riccardo Muti; and jazz musicians Thad Jones, Mel Lewis, and Peter Erskine.

To further prepare you for a career in the professional music world, the School of Music provides electronic equipment and facilities for its students, including synthesizers, two electronic studios, and a computer laboratory.

The School of Music has one of the oldest and most respected music programs in the country. Founded in 1870 as the Philadelphia Musical Academy, the school has produced some of the nation's finest musicians. Included among some of our former students are concert pianist Andre Watts, composer Vincent Persichetti, and jazz artist Stanley Clarke.



Major Areas of Concentration

- Bassoon
- * Cello
- * Clarinet
- * Composition
- * Contra Bass
- * Flute
- * French Horn
- * Guitar
- * Harp
- * Oboe
- * Organ
- * Percussion
- * Piano
- * Piano Accompanying & Chamber Music (graduate only)
- * Saxophone Theory
- * Trombone
- * Trumpet
- * Tuba
- * Viola
- * Violin
- * Voice
- Voice—Opera Emphasis

*May be studied as a classical or jazz major

Undergraduate Programs

- Bachelor of Music (BM) in Performance, Composition, or Theory
- Bachelor of Music/Bachelor of Music Education (BM/BME)—5 yr. double degree program
- Certificate in Music—2 yr. program
- Diploma in Music

Graduate Programs

- Master of Music (MM) in Performance
- Master of Music (MM) in Composition
- Graduate Diploma in Music

Performance Opportunities

- Symphonic Orchestra
- String Orchestra
- Chorus
- Chamber Singers
- New Music Ensemble
- Stage Band
- Fusion Ensemble
- Small Jazz Groups
- String Trios and Quartets
- Flute Ensemble
- Woodwind Quintet
- Saxophone Ensemble
- Brass Ensembles
- Horn Ensembles
- Trombone Ensemble
- Percussion Ensemble
- Mallet Percussion Ensemble
- Classical Guitar Ensemble
- Jazz Guitar Ensemble
- Piano Chamber Music
- Piano Accompanying
- Mixed Chamber Ensembles
- Opera Staging
- Arts Class

Curriculum

Individualized training in performance or composition combined with intensive training in theory and musicianship make up the core of the School of Music curriculum. Written fundamentals of music theory are correlated with aural materials so that both intellectual and aural skills develop simultaneously. The Theory Program utilizes an approach to theoretical studies which ensures a solid foundation in basic skills, analysis, harmony, and counterpoint. Musicianship (ear-training) studies foster an aural awareness of pitch and rhythmic materials. Liberal arts are required to ensure a well-rounded education, and to provide you with a perspective of your field in relation to other disciplines.

Undergraduate Curricular Requirements

The School of Music requires 126–132 credits for graduation (depending on the major), generally distributed as follows:

Major	24
Professional Studies	56
Ensembles	20
Liberal Arts	24
Electives	2–8
Total	126–132

Consult the course catalogue for specific requirements for each degree. Students in the BM/BM Ed. double degree program take an additional 44 credits in music education.

Undergraduate Programs of Study

BM in Performance

In the Bachelor of Music in Performance program you may choose either a classical or jazz/commercial major.

Classical

The classical major offers concentrated studies in your major performance area and a solid background in supportive areas. These include private lessons in your major area, coaching, large ensemble activities, chamber music, and opportunities for solo and ensemble performances.

The Opera Emphasis program allows singers to concentrate on opera studies. Beginning in the third year, the curriculum includes special opera courses in acting and staging, opera repertory, opera preparation and coaching, dance, and movement. The program also includes regular performance in aria classes, staged performances of opera scenes, and presentations of full-length operas in the Shubert Theater.

Jazz/Commercial

The jazz/commercial major provides a direct and pragmatic education for those interested in establishing a career as a performer, arranger, or composer in jazz and/or commercial music. You will receive lessons in both classical and jazz/commercial areas. Performance opportunities are available in the School's award-winning jazz ensembles. Special courses include Jazz Arranging, Film Scoring, History of Jazz, The Business of Music, Computer Music Composition, and Recording Techniques.

BM in Composition

Students enrolled in this program take both class and private instruction in composition in addition to courses in orchestration, computer music composition, and conducting. Virtually all student compositions are read or performed, and frequent performances of students' music highlight our concert schedule. Student composers are also encouraged to collaborate with dancers, choreographers, filmmakers, and actors, taking full advantage of the creative environment of the University.

BM in Theory

The theory major prepares students to pursue graduate study in theory or musicology. In addition to following the core theory program, students take courses in the History of Theory, Advanced Tonal Theory, Reduction Theory, Serial Theory, and write senior projects in analysis, research, or composition.

BM/BME—Music Education

If you wish to broaden your career options, the School offers this unique "double degree" Music Education Program to both performers and composers. This demanding five-year program allows you to pursue two degrees at the same time—the Bachelor of Music and the Bachelor of Music Education. These studies overlap, with music education courses beginning in the first year. The last semester of study is devoted to full-time internship in the school systems of the Philadelphia and Delaware Valley areas.

Certificate in Music

The Certificate in Music program consists of the musical studies normally taken during the first two years of the Bachelor of Music program. No liberal arts courses are required. This two-year program focuses on musical instruction, and is designed for students who wish to concentrate solely on their musical studies.

Diploma Program

This four-year program is designed primarily for students who wish to take the entire musical portion of the undergraduate curriculum for their major area of study without the liberal arts academic courses. Students wishing to transfer from this program to the Bachelor's degree program may do so any year of their matriculation.

Graduate Programs of Study

Master of Music

The Master of Music degree program is designed for students who already hold a Bachelor of Music degree or its foreign equivalent. Intended for those preparing for careers as professional musicians, this two-year program provides both superb musical training with renowned teachers and intensive classroom study. Performance degrees are offered in orchestral instruments, piano, piano accompanying and chamber music, voice, and voice-opera emphasis. Many students enrolled in the program perform regularly in a variety of greater Philadelphia musical ensembles. Composition students work closely with their major teacher and are encouraged to draw on the creative talents of a department rich in compositional experience.

Graduate Diploma

The Graduate Diploma is a two-year advanced plan of study in performance. The curriculum is flexible in order to address the needs of the individual student. Admission to the program is limited to students who possess a Bachelor's Degree, College-Level Conservatory Diploma, or the foreign equivalent of either, and who possess advanced performance ability. Specific and individualized programs of study are developed in consultation with the Director of Graduate Studies.

Facilities

The School of Music is located in the Shubert Theater building at 250 South Broad Street and at 313 South Broad Street. Facilities include chamber music studios, electronic music studios, practice rooms, a class piano laboratory, and various sized classrooms to meet the needs of the students. Practice rooms are generous in size, and most are equipped with grand pianos. A recent addition is a piano suite, consisting of four new studios, each equipped with a new grand piano. These studios are reserved for private instruction and practice by piano majors. A two-manual Challis Harpsichord, two harps, and complete sets of percussion instruments are also available for practice. The University operates the newly-restored historic Shubert Theater and several smaller theaters for student performances. There are two electronic studios for music students: one is a digital, computer-oriented studio that includes up-to-date hardware and software; the other is an analog and modular system. The music library, located in the Shubert building, contains books, manuscripts, journals, and scores for research, and listening and viewing facilities for the study of audio and video recordings.

Faculty by Department

Donald Chittum

Director, School of Music

Classical Applied Studies

Strings

Violin

*Frank Costanzo
*Robert dePasquale
*William dePasquale
Raphael Druian
*Joseph Lanza
A. William Liva

Viola

*Joseph dePasquale
*Leonard Mogill
Janean Munroe

Violoncello

*George Harpham
†Lorne Munroe
*Deborah Reeder

Contrabass

*Neil Courtney
Domenick Fiore
*Henry Scott

Harp

*Margarite Csonka Montanaro
Karen Fuller

Classical Guitar

John Leonard
Patrick Mercuri
Peter Segal

String Chamber Music

*Joseph dePasquale
*Robert dePasquale
*William dePasquale

Solo String Literature

*Robert dePasquale

*Denotes Present or Former Member of
The Philadelphia Orchestra

†Denotes Present or Former Member of
The New York Philharmonic Orchestra



Woodwinds

Flute

†Julius Baker
*Lorin Lind
Adeline Tomasone

Oboe

*Jonathan Blumenfeld

Clarinet

Harold Karabell
Guido Mecoli
*Ronald Reuben

Bassoon

Shirley Curtiss

Saxophone

Harold Karabell
Marshall Taylor
William P. Zaccagni

Brass

Trumpet

James Hala
Anthony Marchione
Michael Natale
*Seymour Rosenfeld
Evan Solot

French Horn

Joseph De Angelis
Francis Orval
*David Wetherill

Trombone

*Tyrone Breuninger
Richard Genovese

Tuba

Jay Paul Krush
*Paul Krzywicki

Percussion

Percussion

*Michael Bookspan
Nicholas D'Amico
Joseph Nero

Keyboard

Piano

Susan Starr, Chair
Frances Fanelli, Co-Chair
Yoheved Kaplinsky
Benjamin Whitten

Piano Class

Frances Fanelli
Mark Valenti

Accompanying

Jeffrey Eschleman
Frances Fanelli

School Accompanist

Andrea Clearfield

Organ

Michael Stairs

Voice-Opera

Voice

Vivian Wagner, Chair
Paula Brown
Marianne Casiello
Paul Robinson
Alan Wagner

Opera

Vivian Wagner, Chair
Marciem Bazell
Makeup
Sherry Bazell
Costume Mistress
Jeffrey Eschleman
Musical Direction
Leland Kimball
Stage Direction
Richard Raub
Coaching
Paul Wagar
Acting

Languages and Diction

Lelia Calder
Susan Gould
Therese Casadesus Rawson

Jazz Applied Studies

Evan Solot

Coordinator

Strings

John Blake

Saxophone

Ronald Kerber
Lawrence McKenna
William Zaccagni

Trumpet

Michael Natale
Evan Solot

Trombone

Richard Genovese
Fred Scott

Keyboards

James V. Amadio
Mark Valenti

Guitar

Robert DiNardo
Ed Flanagan

Contrabass

Domenick Fiore

Percussion

Joseph Nero

Ensembles and Conducting

Orchestra

*Joseph Primavera

String Orchestra

*Joseph Primavera

String Chamber Music

*Joseph dePasquale
*Robert dePasquale
*William dePasquale

Classical Guitar Ensemble

John Leonard

Woodwind Chamber Music

*Jonathan Blumenfeld
Shirley Curtiss
*Lorin Lind
Adeline Tomasone

Brass Chamber Music

Joseph De Angelis
James Hala
Jay Paul Krush

Percussion Ensemble

Nicholas D'Amico

Mallet Percussion Ensemble

Staff

Chorus and Chamber Choir

Sean Deibler

Conducting

Sean Deibler
*Joseph Primavera

Jazz Ensembles

Robert DiNardo
Jazz Guitar Ensemble

Ed Flanagan

Small Jazz Ensemble

Larry McKenna

Small Jazz Ensemble

Michael Natale

Small Jazz Ensemble

Wendy Simon

Jazz Vocal Ensemble

Evan Solot

Fusion Ensemble

William Zaccagni

Stage Band

Orchestral Manager & Librarian

Robert Loy

Music Studies

Composition

Joseph Castaldo, Chair
Fredrick Kaufman
Andrew Rudin
Evan Solot

Computer and Electronic Music

George Akerley

Theory

Fredrick Kaufman, Chair
Joseph Castaldo
Donald Chittum
Andrew Rudin
Carl Schmidt
Evan Solot

Musicianship

Sean Deibler, Chair
Jeffrey Eschleman
Janice K. Goltz
Stephen Jay
Evan Solot

Music History and Literature

Gabriela Roepke
Andrew Rudin
Carl Schmidt

Music Education

Douglas Medlin
Director

Lelia Calder

Joseph Castaldo

Nicholas D'Amico

Sean Deibler

Richard Genovese

Janice K. Goltz

*Joseph Primavera

William Zaccagni

Graduate Studies

Carl Schmidt

Director

Donald Chittum

Kent Christensen

● The School of Theater of The University of the Arts is founded on the belief that acting must first be taught as a craft, and only after the craft has been learned can artistry emerge. This highly focused, conservatory-styled program is committed solely to developing your skills and attitudes as an actor through disciplined, rigorous, and innovative work. In support of this philosophy, the scenes and plays performed at the University are not productions with extensive scenery and costuming. Rather, the School encourages a production style adequate to the specific type of play, but not one which overwhelms you, the actor, or diminishes your importance on stage.

The training in the School of Theater is different from most other professional schooling in that the instrument of the training is the human being—"the body and soul of the actor"—and that work is done from the inside out rather than from the outside in. Rehearsals and performances will supplement your studio work as you advance in the theater program. You will be taught to critically evaluate your work, an essential skill because it ensures the future development of the actor's art.

The School also offers extensive training in stage combat and the specific techniques required to create the realistic illusion of violence on stage. Certification tests, sponsored and adjudicated by the Society of American Fight Directors, result in a nationally recognized certificate which acknowledges a significant competency in stage combat. This certification is helpful in securing work of this nature.

The directing craft is emphasized through your electives. Internships with regional theater groups in acting and directing are available to gifted and motivated students.

Productive contact with theater professionals is considered essential to your development as an artist committed to your craft. The faculty of the School of Theater is composed of expertly trained and experienced individuals who typically continue to be involved in professional theater. At the end of each semester, you will meet with principal faculty members to review your development, strengths, weaknesses, and potential for improvement. Further, the School works diligently to incorporate the professional world into your education. Outside theater professionals regularly visit the University as guests, lecturers, and performers to share their experiences and viewpoints with you.

Recent productions performed by students of the School of Theater have included George Bernard Shaw's *Androcles and the Lion*; *Johnnas*, by Bill Gunn; *Uncommon Women and Others*, by Wendy Wasserstein; Anton Chekhov's *The Seagull* and *The Cherry Orchard*; and *The Investigation*, by Peter Weiss. Generally, there are five to seven productions each year, presented in either the Black Box Theater or the famed Shubert Theater. Third-year students also participate in solo performances as an integral part of their transition into the fourth-year ensemble. Collaborative efforts with other majors provide a wide range of opportunities for performance; for example, acting students have performed in films created by students in the College of Art and Design.

Major/Degree

- Bachelor of Fine Arts (BFA) in Acting

● Performance Opportunities

Studio Theater
Works-in-Progress
Workshops
Student Productions



Curriculum

● An actor must be well-versed in a variety of disciplines, each vital in itself and intimately related to the others. Training in voice, movement, dance, speech, improvisation, masks, combat, music, mime, history, and literature supports work done in the acting studio, the heart of the curriculum. You will be exposed to a variety of methods and approaches to acting, and encouraged to utilize that which works best for you. Three mandatory semesters of stage combat include instruction in unarmed combat, knife, nineteenth-century saber, rapier and dagger, and two-handed broadsword. Your combined skills will be tested through the rehearsal and performance of productions that will challenge your ability to perform a variety of demanding roles. To expand your training, electives are offered that emphasize directing, and appropriate courses in the liberal arts provide a sense of the history of your craft and its impact on other disciplines.

Curricular Requirements

The School of Theater requires 127 credits for graduation, generally distributed as follows:

Acting	36
Speech	14
Movement and dance	14
Stage Combat	6
Professional Studies	30
Liberal Arts	21
Electives	6
Total	127

Program of Study

BFA in Acting

The four-year BFA in Acting program prepares you for a career as an actor in the professional theater or continued study in graduate school. In the first year, you will concentrate on finding the "core of the actor" through the study of improvisation, mask characterization, speech, and movement. The second and third years are devoted to additional study to establish depth of characterization and to refine physical and vocal technique. The focus of the fourth year is on performance, testing your ability to achieve the full dimension of a characterization and to sustain that character over the length of a play. The end result is a college degree and a foundation upon which you can build your career as an actor.

Facilities

The School of Theater is located in the Shubert Theater building at 250 South Broad Street and at 313 South Broad Street. Facilities include classrooms for Acting Studio classes and Stage Combat. Large dance studios and music facilities are also used by acting students. Two theaters in the 313 South Broad Street Building are available for School of Theater performances. The first is the Black Box theater, an exciting, flexible space that allows for theater-in-the-round, ¾ thrust, environmental, and many other possible arrangements. The second is an intimate, 200-seat theater. Truly, the most attractive facility available for student productions is the newly renovated historic Shubert Theater, owned and operated by the University.

Faculty by Department

Walter Dallas

Director, School of Theater

Acting Studio

Irene Baird
Johnnie Hobbs, Jr.
Alexandra Toussaint

Directing Studio

Walter Dallas
Tutorial
Neal Newman
Studio

Speech

Michael Morgan
Paul Wagar

Stage Combat/Fencing

Charles Conwell

Performance Coaching/Audition Techniques

Irene Baird
Walter Dallas
Alexandra Toussaint

Rehearsal/Performance

Charles Conwell
Walter Dallas
David Fiebert
Manfred Fischbeck
Michael Ladenson
Neal Newman
Paul Wagar

Mask Characterization

Walter Dallas

Costume/Makeup

Pamela Keach
Costume
Chris Whelen
Makeup

Theater Studies

Barbara Leiland
Script Analysis
Gabriela Roepke
Introduction to Theater
Currents in Contemporary Theater
Eric Trumbull
Dramatic Criticism and Theory
Theater History

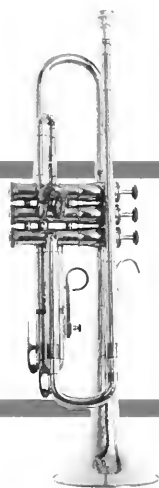
Dance/Movement

Peter Bertini
Jazz Dance
Manfred Fischbeck
Movement
Verna Leslie
Movement
Donald Lunsford
Jazz Dance
Rachel Mausner
Alexander Technique
Michael Pedretti
Mime
LaVaughn Robinson
Tap Dance

Music/Voice

Annette DiMedio
Introduction to Music
Barbara Grant
Voice

Student Profile





Character study



"Shadows in Light"
Choreography Lloyd Whitmore



Recital practice



George Akerly
Computer-Synthesizer Music Class



Opera Performance of Menotti's
"Old Maid and the Thief"



Student performers in concert



Dancers in costume



Candlelight choral performance



Scene study



"Divertissements for Jazz"
Choreography Donald Lunford



Make-up



Pas de deux class
Andrew Pap, professor



Evan Solot
Conducting the Jazz-Fusion Ensemble



I'm Sorry, "It was an Accident"
Choreography Naomi Medina



Flute Lesson with
Julius Boxer



Andre Watts
Piano Master Class



Men's ballet class



A moment of confrontation
in "The Investigation"
fourth year acting majors



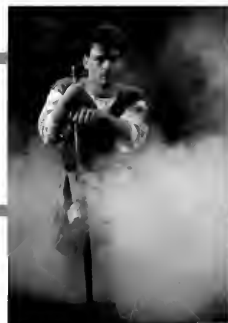
"Les Sylphides"
Original Choreography by Fokine
Staged by Barbara Sandonato



Peter Erskine
Percussion Master Class



A scene from
"The Investigation"
Directed by Walter Dallas



Character study



Opera Performance of Puccini's
"Gianni Schicchi"



Women's adagio



"Dances"—Ensemble Class



The Ensemble: Mask Work '85



Pas de deux class
Seniors: Jorge Mendez and
Andreina Borzacchini



Recital performance



Dance

The University's Philadelphia College of Performing Arts is especially proud of its distinguished faculty. All are professionals who take a personal interest in your growth as an artist. As performers with impressive credentials, they bring a wealth of experience to their teaching. Our dance faculty has been affiliated with or performed with the Pennsylvania Ballet, the Canadian National Ballet, the Alvin Ailey American Dance Theater, the Pittsburgh Ballet, the Romanian State Opera and Ballet, the International Dance Center in Rome, the Martha Graham School, and the Sarajevo Opera Ballet School and Company, to name but a few. The music faculty includes principal players from the Philadelphia Orchestra, the New York Philharmonic, and the Baltimore Symphony as well as renowned solo artists, composers, and jazz musicians. Members of our theater faculty have been affiliated with some of the world's most highly acclaimed theater institutions, including the London Academy of Dramatic Arts, the Yale Drama School, the New York Negro Ensemble Company, the Sorbonne in Paris, and the Freie University in Berlin. With such a diversely talented faculty, we can cite dozens of outstanding professionals. Take a moment to meet but a few members of this eminent group.



Barbara Sandonato and Alexei Yudenich

Barbara Sandonato and Alexei Yudenich have served on the School of Dance faculty for eight years. Shown here is a photograph from *Dance Magazine* when they were featured as "Dancers of the Month." The individual careers of the two, who are married and have a family, span solo performances as dancers with dance companies around the world. Both served as principal dancers with the Pennsylvania Ballet. Ms. Sandonato was also principal dancer with the National Ballet of Canada and has been featured guest artist with the Boston Ballet Company, the Wisconsin Ballet with Rudolf Nureyev, and with the New York City Opera Company. Mr. Yudenich has performed with the Boston Ballet Company, California Ballet Company, and the Jacksonville Ballet Theatre, as well as being a graduate of the Sarajevo Opera Ballet School and a former member of the Sarajevo Opera Ballet Company. Both have taught at various schools and colleges throughout the country, including the Pennsylvania Governor's School for the Arts.



Pat Thomas

Pat Thomas is frequently sought after as a dance teacher and performer. She trained with Martha Graham and has taught and performed with Alvin Ailey. She has also performed with the Yuriko Dance Company and the Swedish Modern Dance Company. Ms. Thomas has taught and performed around the world, including the Far East, Japan, Hong Kong, and Malaysia. She has also taught and performed in Spain and Israel with the Batsheva Dance Company.

Judith Jamison

Dancer, choreographer, actress and singer, Judith Jamison made her debut with the American Ballet Theater in 1965 and subsequently joined the Alvin Ailey American Dance Theater. In her 15 years with the Ailey company, Judith Jamison electrified and thrilled audiences both in the United States and abroad. Ms. Jamison inspired some of Alvin Ailey's most enduring choreography, including his seminal tribute to black women, *Cry*. She has danced with two of today's leading male dancers in works specially created for them by Mr. Ailey: Mikhail Baryshnikov in *Pas de Duke* and Alexander Godunov in *Spell*. She has made guest appearances with numerous ballet companies, including American Ballet Theater, Harkness Ballet, San Francisco Ballet and Maurice Béjart's Ballet of the XXth Century. Ms. Jamison's first choreographic work, *Divining*, was created in 1984 for the Alvin Ailey American Dance Theater. It has become a repertory staple and was part of a 90-minute TV special made recently by the Company for European television. Ms. Jamison has also choreographed works for Dancers Unlimited, Washington Ballet, Ballet Nuevo de Caracas and Maurice Béjart. Judith Jamison has been the recipient of three honorary doctorates, including one from the Philadelphia Colleges of the Arts. She has also served as presidential appointee to the National Endowment for the Arts. She is Distinguished Visiting Professor of Dance at The University of the Arts.



Music



Evan Solot

Evan Solot is frequently in demand as a composer/arranger for bands, orchestras, recordings, and artists, including such performers as Stan Kenton, Bette Midler, Sister Sledge, Clark Terry, and Ben Vereen. He is also active writing jingles, commercials, and special material for shows. A performer in his own right, he has played trumpet on tours with Burt Bacharach, Henry Mancini, Bette Midler, and Lou Rawls and has performed with Count Basie, Tony Bennett, Woody Herman, Lena Horne, Frank Sinatra, Diana Ross, and Dionne Warwick. Mr. Solot maintains an active role performing in theaters and recording studios in Philadelphia, New York City, and Atlantic City. He has been honored by *downbeat* magazine for "making PCPA one of the best sources of jazz education in the country." Mr. Solot received a Master of Music degree from Philadelphia Musical Academy.



The de Pasquale String Quartet

The de Pasquale String Quartet serves as the quartet-in-residence at the College of Performing Arts. All are members of the Philadelphia Orchestra. William de Pasquale is Associate Concertmaster of the Philadelphia Orchestra, Robert de Pasquale is the Assistant Principal 2nd Violin, Joseph de Pasquale is Principal Viola, and George Harpham is Assistant Principal Cello. The quartet, featured in *Time* magazine, has been described as "a musical treasure in America," "a sensitive and superb ensemble," and one of unique and effective composition. The Quartet serves as a focal point of the string program at The University, offering students at the college a unique and valuable opportunity to become acquainted with, work with, and be guided by professional musicians who are excellent and effective teachers as well. The de Pasquale String Quartet has toured and presented concerts in South America, Japan, Europe, and throughout the United States, including Carnegie Hall.

Susan Starr

Susan Starr has been called one of America's most outstanding and accomplished pianists. A native of Philadelphia, she studied under Eleanor Sokoloff and Rudolf Serkin at the Curtis Institute of Music. Ms. Starr has appeared with the Philadelphia Orchestra as guest artist over forty times since her debut with the Orchestra at the age of six. Ms. Starr won the Silver Medal, finishing second to Vladimir Ashkenazy, in the Second Tchaikovsky Competition held in Moscow in 1962. She has appeared in a command performance at the White House for President Carter and has made numerous recordings on the RCA and Orion labels. A member of the School of Music faculty for more than twenty years, Ms. Starr continues to concertize around the world. As an artist-in-residence, she offers the young pianist the opportunity to learn from a seasoned teacher who is also a recognized international pianist.



Theater

Charles Conwell

Charles Conwell, stage combat and fencing instructor, considers himself the "assistant professor of swashbuckling." He has directed fights in Philadelphia for the Philadelphia Company, the Philadelphia Drama Guild, the People's Light and Theater Company, the Walnut Street Theater, and the Opera Company of Philadelphia as well as for the Bloomsburg Theater Ensemble and the Hartford Stage Company. He has been certified and recommended three times as an actor-combatant by the Society of American Fight Directors. He is the director of the Playwrights' Project at the Philadelphia Drama Guild. Mr. Conwell has studied privately with Patrick Crean, Errol Flynn's double for *The Master of Ballantrae*. Brandeis University has awarded him an MFA in Acting and Directing.



Alexandra Toussaint

Alexandra Toussaint has had extensive training and experience in acting, directing, and teaching spanning some thirty years. She has appeared in Philadelphia productions at the Wilma Theater as Simmone in *Marat/Sade*; at the Walnut Street Theater 5 as Holga in Arthur Miller's *After the Fall*; and at the Theater Center as Bobbie in *Bein' Here Tonight*. Ms. Toussaint has been teaching acting for fourteen years in both California and Philadelphia and holds a Master's degree in Theater from California State University.



Walter Dallas

Walter Dallas, Director of the School of Theater since 1983, has a long and impressive set of credentials. In demand throughout the country as a teacher, lecturer, and director, he was a National Endowment for the Arts Director Fellow, and he has directed at Baltimore's Center Stage. Other credits include: San Francisco's Montgomery Playhouse, New York's New Federal Theater, The Hudson Guild Theater, the Philadelphia Drama Guild, and the internationally acclaimed Negro Ensemble Company. He is founder of Atlanta's Proposition Theater, Proposition Drama School, and Yale's Black Ensemble Company. He is the recipient of "Best Director" and "Creative Genius" awards from Atlanta critics, two bronze Jubilee Awards for Theater Excellence, and a California Emmy nomination. His original play, *Wille Lobo/Manchild*, has been produced and aired frequently in California and New York. Mr. Dallas holds a Master's degree from the Yale Drama School.

Career Development

● The University of the Arts is committed to your development as a professional performing artist. In today's competitive fields of the arts, it is not enough to be proficient in your performance area. At the University, you will receive not only the finest training to develop your technical ability, but also the guided direction to promote your artistic creativity. Our programs are designed to teach you how to perceive, conduct, and promote yourself as a professional.

Business of the Arts classes will introduce you to the legal, practical, and procedural aspects of dance, music, or theater. You will learn about the roles of agents, managers, producers, and other prospective employers. Audition techniques classes will refine the presentation of your artistic abilities, demonstrating your value to prospective employers. You will gain an understanding of the business realities of your selected profession without compromising your aesthetic development.

The faculty of the Philadelphia College of the Performing Arts, in conjunction with the Student Resource Center, will provide you with a network within which opportunities for employment may be explored. A Career Resource Library includes local and national performing arts directories and journals for your use. Special workshops and productions will allow you to meet and work with directors, legal and business professionals, agents, managers, and master artists from Philadelphia, New York, and other cities.

While University commitments take precedence, the school understands that professional opportunities may arise. Our students have worked in area dance companies, theatrical productions, music ensembles, and recording studios. The contacts made while you are still a student at The University of the Arts will provide you with a distinct advantage in establishing your professional career in the performing arts after graduation.

Performance Spaces

● The campus of The University of the Arts, located adjacent to the world famous Academy of Music, includes four performance areas. Our main stage is the historic Shubert Theater. Having recently received a \$4.1 million dollar facelift, it is a world-class performance space. With its beautifully restored intricate plaster work, its state-of-the-art technical stage equipment, and a seating capacity of 1,700, it is one of only two theaters of its size in Philadelphia and larger than most theaters on Broadway.

The theater's history reflects the full history of the 20th-century performing arts. Since its opening in 1918, it has been the site of Gershwin musicals and Al Jolson revues. John Barrymore appeared in *Hamlet*, and Sir Laurence Olivier and Anthony Quinn starred in *Becket*. Other performers who played the house in its earlier days included Ed Wynn, Bert Lahr, Helen Hayes, and Mary Martin. Musicals, plays, and concerts highlighted such performers as Bette Davis, Ethel Merman, Robert Preston, Liv Ullmann, Angela Lansbury, Liza Minnelli, Joel Grey, and Diana Ross, as well as the Joffrey Ballet and the Opera-Dance Company of Peking.

For eight weeks each year, students of the College of Performing Arts present a festival of productions in the Shubert Theater, spanning the spectrum of the dance, theater, music, and opera programs. Students are trained in the technical aspects of their productions, participating in lighting, sound, and stage design. The theater also serves as a home for some of the city's most prestigious performing arts organizations, including the Pennsylvania Ballet and the Pennsylvania Opera Theater, as well as national and international traveling productions. Qualified University students may be offered opportunities for internships, master classes, and performance roles with these productions.

In addition to the Shubert Theater, the University provides three other theater spaces. The Drake Ballroom is a 350-seat theater designed as a modular Black Box. This space is also used for professional performances by the American Music Theater Festival, in which outstanding students may have opportunities for assistantships in directing and performance. Two additional theater spaces are housed in the University's 313 S. Broad Street building, including a smaller black box space devoted to the Theater program, and a 200-seat theater used by all three performing arts disciplines.

Philadelphia College of Art & Design

● The University's Philadelphia College of Art and Design came into existence in 1876 along with the distinguished Philadelphia Museum of Art, and remained the museum's teaching arm until becoming an independent college in 1964. The College of Art and Design's painters, sculptors, illustrators, and craftsmen are represented in collections and exhibitions worldwide; its filmmakers and photographers have been honored in international festivals; the products and publications of its designers are recognized nationally. A long tradition of excellence has been carried through past faculty members Franz Kline, Alexander Stirling Calder, and Maxfield Parrish, to present faculty members, such as filmmaker and performance artist Peter Rose—a Guggenheim fellow—and award-winning fiber artist Warren Seelig. The faculty is composed of practicing artists and designers who are leaders in their chosen discipline. The tradition of excellence is also reflected in such distinguished alumni as photographer Irving Penn, metals artist Samuel Yellin, and painters Sidney Goodman and Neil Welliver.

The University curriculum allows for a limited number of elective courses to be taken in the College of Art & Design. Performing arts students have participated in classes ranging from Photography, Sculpture, and Industrial Design to Wood, Drawing, and Computer Science.

In addition to elective course offerings in the College of Art and Design, performing artists find many exciting opportunities for collaboration and exchange. Photography students can frequently be found sitting on dance class floors snapping photos. Recently, Crafts students designed "body ornamentation" for a piece choreographed by a dance major. Student composers have written scores for films produced by Photo/Film/Animation majors in which Theater students have performed. Performances and gallery openings are open to the entire University community.

The possibility of working with other artists within the University is a stimulating aspect of student life. As part of the University's commitment to innovation, we welcome your participation.

Student Services

The Student Services Division consists of a group of concerned professionals committed to assisting you throughout your college career with counseling and career services, campus life, and student activities. These programs provide you with an opportunity for development in interpersonal, leadership, organizational, and communication skills that will serve you on a personal and professional level in the future.

Student Resource Center

The Student Resource Center provides a wide variety of support programs to aid in the development of your collegiate and professional career.

Career Counseling

The University recognizes your concern for career planning and employment following graduation, as well as your need for temporary and part-time employment while enrolled. To aid in this process, the Student Resource Center provides career counseling, internship experience, career and arts resources, and professional survival skills seminars throughout your college career.

Personal Counseling

At times, you may have concerns about your adjustment to college life. Free counseling is available to you on an individual basis as well as from peer support groups. Issues commonly dealt with include relationships, identity, career goals, achievement, and roommates. Referrals are available for long-term counseling. In addition, monthly workshops are conducted to help you effectively deal with the personal, emotional, and social issues associated with college life.

Academic Services

Academic support services are offered by the Center to supplement your classroom instruction. The Center can help you to further develop your skills in reading, writing, and other academic areas, as well as successful classroom strategy and better study habits.

Professional and peer tutoring are available for general skills and for specific subjects or courses. Computer-assisted academic instruction is also available. Throughout each semester, workshops are given which are designed to address your academic concerns and needs. Specific support services are available for learning-disabled students to assist in meeting academic requirements.

Health Services

The University maintains a health service which is open weekdays throughout the academic year and which is staffed by a registered nurse. Additional medical needs and attention are provided by the physicians of the Jefferson Hospital Family Medical Associates, located a short walking distance from the University.

You are encouraged to see the University nurse to help evaluate illness and to discuss other health problems. The nurse will aid in the contact of the on-call doctor if medical intervention is required.

It is highly recommended that you are covered by proper medical insurance in the event of a medical emergency while enrolled at the University. An optional program is available to our students in conjunction with Blue Cross of Greater Philadelphia/Pennsylvania Blue Shield.

Campus Life

The Office of Campus Life provides a variety of services, programs, and activities to complement your learning experience.

Residential Life

The University of the Arts has made a strong commitment to providing you with a pleasant and comfortable living/learning environment. Furness Hall is an historic, remodeled building which houses approximately 160 students. The residence features three-person, furnished apartment suites, each with separate kitchen and bathroom facilities. In addition, the University offers off-campus supervised housing in the Drake, a newly renovated apartment complex located only one block from the campus. The Drake features two-, three-, and four-person apartment suites. Each apartment is furnished, features private bath and kitchen (including dishwasher!), and is air-conditioned. Laundry facilities are located in both housing facilities.

Since student residences feature separate kitchens within each room, you will be able to prepare your meals with friends or roommates according to your individual schedule and dietary preference. In addition, the University maintains a cafe that serves breakfast and lunch on weekdays. Food vending machines are accessible at all times.

The Director of Campus Life and the Resident Advisors supervise the residence facilities and students. The Director is a staff professional who lives on campus and works closely with the Resident Advisors in the areas of programming, counseling, and discipline. He/she also responds to crisis and emergency situations that cannot be handled by the Resident Advisors.

Resident Advisors are students selected for their qualities of leadership, maturity, and ability to work with and relate to others. The RAs will work with you and your dormmates to create a warm and supportive community. They are available to help with personal problems, making referrals when necessary.

Student Activities

The University sponsors a wide variety of programs and activities to complement your academic program. Some of the regularly planned programs include a Friday Night Film Series, dances and social activities, gallery and museum trips, and sports and physical fitness programs at the nearby "Y." In addition, you are invited to attend all performing arts performances and visual exhibitions free of charge.

All extracurricular and social activities are coordinated through the Student Congress and the Office of Campus Life. Our students play a major role in determining and implementing the student-life program at The University of the Arts.



Admissions

Philadelphia College of Performing Arts

Admissions decisions are based on an evaluation of your artistic proficiency and potential together with your academic performance. The University of the Arts admits students on a rolling basis. Within four weeks of the receipt of your completed application and audition, you will be notified of the University's decision. The University of the Arts gives equal consideration to all applicants for admission and financial aid, regardless of race, color, sex, religion, national or ethnic origin, or handicaps.

Undergraduate Admissions

To qualify for admission to the Philadelphia College of Performing Arts, you must have graduated from an accredited high school and have taken an appropriate distribution of high school subjects, including four years of English. A minimum of two years of performing arts instruction is recommended. A General Education Diploma (GED) or completion of the College Level Examination Program (CLEP) may be accepted as substitutes for a high school diploma.

The Admissions Office must have your completed application on file no later than two weeks prior to your scheduled audition date. To complete your application, you must submit the following:

1. A completed application form along with the nonrefundable \$30 application fee;
2. An official copy of your high school transcript or GED or CLEP;
3. Scholastic Aptitude Test (SAT) or American College Test (ACT) scores;
4. A statement of purpose: a one-page, type-written essay describing your ambitions, goals, motivations, and commitment to training for the professional performing arts;
5. A resume of performance experience and private training (include all applicable names and dates);
6. A letter of recommendation from your performing arts instructor;
7. Music applicants only—repertoire for your audition (see "Preparing for an Audition" brochure).

Any additional supportive materials are welcome. Though not required, a personal interview in the Admissions Office is recommended. Interviews must be scheduled in advance by calling the Admissions Office at 215-875-4808.

Audition

All applicants to the College of Performing Arts must pass an audition. Auditions are scheduled through the Admissions Office. You must submit a complete application no later than two weeks prior to your desired audition date.

The audition process and suggested repertoire are discussed in detail in the brochure,

Preparing for an Audition, available from the Admissions Office.

Auditions On-Campus 1987-88

Auditions are conducted in Philadelphia throughout the year on the following dates:

Wednesday, November 18

Saturday, February 6

Saturday, March 5

Saturday, April 9

Wednesday, May 4

Regional Auditions 1987-88

While we recommend auditioning in Philadelphia, regional auditions are conducted during the month of February in the following cities:

Washington, DC

Sarasota, FL

Baltimore, MD

New York, NY

Cincinnati, OH

Columbus, OH

Pittsburgh, PA

Dallas, TX

Houston, TX

Contact the Admissions Office for dates and locations and to schedule a regional audition.

Taped Auditions

Taped auditions, though not recommended, may be submitted in lieu of an in-person or regional audition. Requirements for taped audition are outlined in the brochure, *Preparing for an Audition*.

Transfer Admissions

If you have enrolled in a college-level program and completed more than twelve hours of course work, you will be considered a transfer student. The admissions process for a transfer student is the same as that outlined above under "Undergraduate Admissions." In addition, you must submit official copies of all postsecondary school transcripts.

Transfer Credits

You may receive credit for courses taken at other accredited institutions that are similar in content, purpose, and standards to those offered at The University of the Arts. For credit to be granted, you must submit official transcripts of all previous college study along with current catalog(s) of the institution(s). You must earn a minimum grade of "C" in order to present a course for transfer credit. The evaluation of credit is made by the Liberal Arts faculty and School directors in consultation with the Office of the Registrar.

International Student Admissions

Students who are neither U.S. citizens nor resident aliens are considered international students. You must comply with all provisions of the Immigration Act, and may only be admitted on a full-time basis. All foreign transcripts and other documents must be translated and certified by an embassy, legation, or consular officer of the United States.

Application and audition procedures are identical to those of undergraduate, transfer,

and graduate admissions listed above with the following exceptions/additional requirements:

1. The scores for the Test of English as a Foreign Language (TOEFL) are required instead of SAT or ACT scores.
2. You must file proof of your ability to support yourself from your own financial resources or the resources of a sponsor. Documentation of these resources is required on official bank stationery and must be stated in U.S. dollars. The estimated annual expense for an international student is \$14,500.00 (U.S. dollars). The documentation is required as part of the Admissions application.

Graduate Admissions

Applicants to the Graduate Programs in the School of Music must complete an application file and an audition to be eligible for admission. You may schedule an audition by calling the Admissions Office. A completed application must be on file in the Admissions Office no later than two weeks prior to your scheduled audition date. In order to complete your application file, you must submit the following:

1. A completed Application for Graduate Admissions form (available from the Admissions Office) along with the nonrefundable \$30.00 application fee;
2. An essay (minimum length: 1,000 words) describing your reasons for wishing to attend the University in terms of career goals and your commitment to training for the professional performing arts;
3. Official copies of all transcripts from undergraduate and graduate schools which you have attended;
4. Three letters of recommendation (two of these must come from professionals in the major area).
5. Repertoire for your audition.

Early Admissions

The University will accept applications from a qualified high school junior for entrance as a freshman in September provided either of the following conditions is met:

1. By taking an overload during your junior year or summer courses, you are able to complete high school diploma credit requirements and receive your diploma before fall enrollment; or
2. Under written agreement, your high school's authorities grant a high school diploma upon completion of your freshman year at the University of the Arts.

1987-88 Academic Year Tuition and Fees

As a candidate for early admission, you should follow the admissions procedure outlined above in the section entitled Undergraduate Admissions, with the following additions:

1. You must have a personal interview with the Dean of Admissions. The interview may be scheduled by calling the Admissions Office.
2. If you are applying for early admissions under the second condition outlined above, the written documentation from your high school authorities must be submitted as part of the application file before a decision can be made.

Otherwise, all application and audition procedures for early admission are identical to those for undergraduate admission.

Acceptance

Upon receipt of a letter of acceptance from The University of the Arts, you must submit a \$200.00 Tuition Deposit within three weeks of the date the acceptance letter was issued. The Tuition Deposit ensures that a space will be reserved for you in the upcoming class. *Tuition Deposits are nonrefundable.*

To guarantee a space in the dormitories, a \$100.00 Housing Deposit is required by June 1 prior to the fall semester. After June 1, space is available on a first-come, first-served basis only. *NOTE: The Tuition Deposit is required before the Housing Deposit will be acknowledged. Housing Deposits are nonrefundable.*

International students will be issued the I-20 Form, necessary to obtain a Student Visa, only after they have received a letter of acceptance and indicated their intention to attend the University by paying the \$200.00 nonrefundable Tuition Deposit.

Admissions Calendar

- | | |
|---------|---|
| Nov. 15 | Deadline for January Admission. |
| Feb. 15 | Deadline for filing Financial Aid Form (FAF) with College Scholarship Service in Princeton. |
| Mar. 1 | Deadline for Graduate Applications. Deadline for Arronson/Trustee Scholarship Applications. |
| Apr. 1 | Deadline for Freshman and Transfer Applications. |
| June 1 | Deadline for \$100.00 housing deposit (nonrefundable). |

Undergraduate Tuition and Fees

Annual tuition is charged to all full-time undergraduate students, payable one-half each semester. Full-time students carry a minimum of 12 credits per semester and may carry up to 18 credits without incurring additional charges. Excess credits are subject to additional charges at the standard semester credit rate. Permission of the Dean of Student Services is required to carry more than 18 credits in one semester. In addition to the annual tuition charge, all students registered for 12 credits or more are required to pay an annual general student fee. The general student fee is applied toward the cost of library facilities; studio and laboratory operations; orientation; student activities; and special services, including health services, placement and registration. The annual general student fee is not refundable. Students registering for less than 12 credits are charged per credit. There are no other mandatory course fees or charges except for the cost of expendable materials in selected studio classes. Reservation deposits are required for housing and tuition and are credited to the student's bill and are not refundable.

Philadelphia College of Performing Arts

School of Dance/School of Theater	
Full-time tuition	\$7,100.
Tuition per credit (undergraduate)	325.

School of Music	
Full-time tuition	\$7,400.
Tuition per credit (undergraduate)	325.

Philadelphia College of Art & Design

Full-time tuition (12-18 credits semester)	\$7,800.
Tuition per credit (undergraduate)	345.
Tuition Deposit	\$200.
General Student Fee (full-time students)	400.

Housing Fees

Furnish Hall	\$2,400.
Off-Campus	2,600.
Reservation deposit	100.
Damage deposit (refundable)	200.

Graduate Tuition and Fees

Full-time graduate students pay annual tuition plus the general student fee. Teacher certification special students in visual arts are considered full-time at 10.5 credits. General student fee charges are the same for graduate and undergraduate students. Tuition for part-time graduate studies is charged per semester credit. Students who continue thesis-only study after completing their designated course work must register for a minimum of 1.5 credits per semester to maintain continuous registration.

Philadelphia College of Performing Arts

School of Music	
Full-time tuition (Master of Music—8 credits)	\$7,400.
(Graduate Diploma—6 credits)	
Tuition per credit (undergraduate)	490.

Philadelphia College of Art & Design

Full-time tuition (10.5 credits or more)	\$7,800.
Tuition per credit (graduate)	395.
Tuition Deposit	\$200.
General Student Fee (full-time students)	400.

Financial Aid

Financing your education can be a major concern. The Office of Financial Aid of the University of the Arts offers assistance and provides detailed information on all of the financial aid options open to you. It is important that you investigate all sources of financial assistance in order to assure your ability to finance a quality education at a leading institution such as the University of the Arts.

The University administers financial aid provided by a variety of federal, state, and institutional programs. Financial aid is offered in the form of scholarships and grants, loans, and part-time employment. To obtain funds, you must make formal application. Financial aid decisions are made separately from admissions decisions.

Financial Aid Application Procedure

University and government funds are limited. As a result, the Office of Financial Aid strongly recommends that you file your financial aid form(s) as soon after January 1 as possible to assure full consideration. All financial aid applications should be mailed no later than February 15.

Pennsylvania state residents should file the Pennsylvania Higher Education Assistance Agency (PHEAA) grant application. The PHEAA form is available from the University's Office of Financial Aid as well as high school guidance offices. A PHEAA application will allow you to be considered for Pennsylvania State Grant and Federal financial aid programs (including the Pell Grant) and University of the Arts institutional aid.

Non-Pennsylvania state residents (out of state) should file the Financial Aid Form (FAF) with the College Scholarship Service (CSS) in Princeton, NJ, or Berkeley, CA. The FAF form is available from the Office of Financial Aid or your high school guidance office. The FAF application will allow you to be considered for Federal programs (including the Pell Grant) and University of the Arts institutional aid.

In addition, non-Pennsylvania residents should consult their high school guidance office to determine whether their individual state offers a grant for students enrolling in a college in another state. For instance, Ohio has an agreement with Pennsylvania; therefore, Ohio State Grants may be applied to any college in Pennsylvania. Similar programs are offered in Connecticut, Delaware, Massachusetts, Maryland and Rhode Island. Consult your state office to determine requirements in order to be considered for a State Grant.

Guaranteed Student Loans (GSL) provide students with a low interest loan which becomes payable upon termination of student status. Applications for GSL's may be obtained from many local banks.

Transfer Students

In addition to submitting the PHEAA or FAF forms (see above), students transferring from another postsecondary school must submit a Financial Aid Transcript to the Office of Financial Aid documenting their financial aid at the previous institution. The necessary form may be obtained from The University of the Arts Office of Financial Aid and must be completed by the Financial Aid Office of the previous institution. You will not be considered for financial aid until this form is received and the application procedure properly completed.

Graduate Students

Financial aid to graduate students consists of assistantships and grants-in-aid. To be considered, you must complete a Graduate and Professional School Financial Aid Service (GAPSFAS) form, which may be obtained from the Office of Financial Aid or the College Scholarship Service, Princeton, NJ, or Berkeley, CA. The application deadline is April 15 for the fall semester and November 15 for the spring semester. As a graduate student, you are also eligible for a GSL (see above).

International Students

Federal regulations limit financial aid to U.S. citizens and resident aliens. International students applying to the College of Performing Arts may be eligible for aid from the University based on their audition. No additional application is required. You will be notified if an award is made.

Eligibility

Only matriculating, full-time day students may receive financial aid from the University. If you have already earned a bachelor's degree or are enrolled only for teacher certification, you are not eligible.

All financial aid funds administered by The University of the Arts are awarded on the basis of demonstrated need and availability of funds. The University also maintains funds which are awarded to exceptionally talented students and those who show outstanding promise.

University Scholarships

Trustee Scholarship

Each year three Trustee Scholarships are awarded, one each to an entering freshman in the Schools of Dance and Music, and one to a returning Theater student. Each Trustee Scholarship totals \$12,000.00 over the four years that you are enrolled. The scholarship winners will be selected on the basis of outstanding artistic and academic performance and for their promise as a future performing artist. Recipients must maintain a 3.0 Cumulative Grade Point Average. Trustee Scholarships are awarded without regard to other funds for which you may be eligible.

Talent Scholarships

Talent Scholarships are offered by the Philadelphia College of Performing Arts in recognition of the student's ability and talent in their major area. These awards are based on talent, tempered by need. Students must apply early and audition before April 1 in order to be considered for a Talent Scholarship.

For more information on financial aid, please contact the Office of Financial Aid, (215) 875-4858.

For a student of the performing or visual arts, Philadelphia offers a rich cultural life in an intimate setting. A world-class city, Philadelphia has numerous theaters and performing arts centers that encompass both the traditional and the avant-garde, fine arts and crafts galleries, and one of the largest public art collections in the United States. The University of the Arts is located on Broad Street, also known as "The Avenue of the Arts," in the center of Philadelphia's cultural and commercial district. With so much to offer, the city still remains close to its early American heritage which makes it both an exciting and accessible place to live.

Philadelphia has a variety of museums that explore subjects from the high arts to the folk arts to the esoteric. In fact, there are more than 100 museums, some of which are monuments to Greek revival architecture and others that are tucked away in 200-year-old townhouses off of shady lanes. The spectacular Philadelphia Museum of Art, once the mother institution of the College of Art & Design, sits majestically at the end of the Benjamin Franklin Parkway and is the gateway to the equally historic Fairmount Park.

Winding through a variety of neighborhoods, Philadelphia's Fairmount Park is the largest inner-city park in the world. You may find yourself biking by cherry blossom trees alongside the Schuylkill River or hiking the pristine paths beside the Wissahickon Creek.

For those seeking an active and vibrant nightlife, you can walk to South Street, an energetic district of clubs, restaurants and unusual shops. Also within walking distance of The University are several theaters, each offering provocative and challenging seasons. The magnificent Academy of Music, home of the famous Philadelphia Orchestra, is located next to The University-owned Shubert Theater. This beautifully renovated professional theater provides an exciting performance space for University students as well as a home for The Pennsylvania Ballet, The Pennsylvania Opera Theater and touring Broadway shows.

With a metropolitan population estimated at 4 million, Philadelphia is the fifth-largest city in the country. Just a few hours from both New York City and Washington D.C., it is not only noted for being the birthplace of our nation, but is also recognized as a significant and vital nexus for the visual and performing arts. In the past few years, more college students have chosen to study in Philadelphia than any other city in the United States. Join us in exploring this intriguing cosmopolitan center.

Travel Directions

The Office of Admissions of the University is located in Haviland Hall on the Northwest corner of Broad and Pine streets. If you have any questions, please feel free to call the Office of Admissions for assistance at 215-875-4808.

By Bus

Greyhound/Trailways Bus Terminal—see map.

By Train

From Amtrak 30th Street Station—Transfer to Commuter Train to the Penn Center/Suburban Station—see map. Taxi service is available from station to Center City.

From New Jersey—PATCO Hi-Speed Line to 15th & Locust Streets—see map.

By Airplane

From Philadelphia International Airport—Follow signs in concourse to Airport Express Train (\$3.50). Trains leave every 30 minutes. Depart train at Penn Center/Suburban Station—see map.

Limousine or Taxi service (\$15–20) from the airport is available from the baggage claim area to the Hershey Hotel, Center City—see map.

By Car

From North travel south on the NJ Turnpike to Exit 4 Camden/Philadelphia, follow signs to Ben Franklin Bridge Philadelphia—see map.

From South travel north on I-95 to Philadelphia's Broad Street exit (Rt. 291 N). Travel north on Broad Street about 2.5 miles—see map.

From East travel to the Ben Franklin Bridge Philadelphia, travel west on Vine Street—see map.

Travel to the Walt Whitman Bridge Philadelphia, travel west on I-76 to South Street exit—see map.

From West travel east on the PA Turnpike to Exit 24 (I-76 east Schuylkill Expressway) travel east on Expressway to Spring Garden Street exit. Make a left at Spring Garden to Ben Franklin Parkway—see map.

- 1 Fairmount Park
- 2 Philadelphia Museum of Art
- 3 Rodin Museum
- 4 Free Library of Philadelphia
- 5 Logan Circle
- 6 Please Touch Museum
- 7 Moore College of Art
- 8 Franklin Institute
- 9 Academy of Natural Sciences
- 10 Cathedral of Saints Peter and Paul
- 11 Visitors Center
- 12 Temple University
- 13 Pennsylvania Academy of Fine Arts
- 14 Penn Center/ Suburban Station
- 15 30th Street Station
- 16 City Hall
- 17 Greyhound/Trailways Bus Terminal
- 18 Reading Terminal Market
- 19 Chinatown
- 20 Franklin Square
- 21 The Gallery Mall/Market East Station
- 22 Federal Building
- 23 Liberty Bell
- 24 University of Pennsylvania
- 25 Roxy Screening Room
- 26 Temple Center City
- 27 Rittenhouse Square
- 28 Philadelphia Art Alliance
- 29 Rosenbach Museum
- 30 Patco Hi-Speed Line to NJ
- 31 Hershey Hotel
- 32 U of P Graduate Hospital
- 33 The Drake Apartments
- 34 Academy of Music
- 35 Shubert Theater
- 36 Proposed Site of new Philadelphia Orchestra Hall
- 37 YMHA
- 38 The Spectrum
- 39 Veterans Stadium
- 40 JFK Stadium
- 41 Philadelphia International Airport
- 42 Jefferson University Hospital
- 43 Forrester Theater
- 44 Antiques Row
- 45 Walnut Street Theater
- 46 Washington Square
- 47 Independence Hall
- 48 Penns Landing
- 49 South Street Scene
- 50 Italian Market

Audition Information

● Every student applying to the Philadelphia College of Performing Arts must pass an entrance audition. An application must be completed and filed in the Admissions Office before an audition will be scheduled. Taped auditions should be accompanied by a completed application.

Applicants may audition:

- a. in person at The University;
- b. at a regional audition (see below);
- c. by submitting an audition tape.

Auditions at The University are as follows:

Wednesday, November 18, 1987

Saturday, February 6, 1988

Saturday, March 5, 1988

Saturday, April 9, 1988

Wednesday, May 4, 1988

Regional Auditions are as follows:

Cincinnati, OH—Wednesday, February 3, 1988

Columbus, OH—Thursday, February 4, 1988

Pittsburgh, PA—Friday, February 5, 1988

New York, NY—Tuesday, February 9, 1988

Baltimore, MD—Wednesday, February 10, 1988

Washington, DC—Wednesday, February 17, 1988

Sarasota, FL—Wednesday, February 24, 1988

Houston, TX—Thursday, February 25, 1988

Dallas, TX—Friday, February 26, 1988

Taped Audition Specifications

General Information

- a. The tape and its case should be clearly marked with your name, address, phone number, and major (dance, music, theater.)
- b. Music applicants should also include:
 - 1. instrument or voice part;
 - 2. program played including title, composer, opus number, and movement.
- c. Be sure to play the recorded audition to check for sound levels, framing, and focus (video.)
- d. Have the tape cued to the beginning of your audition.
- e. Taped auditions received prior to March 15, 1988 will be considered scholarship auditions.
- f. The College reserves the right to re-audition any applicant admitted on the basis of a taped audition. In such cases, we also reserve the right to reconsider and to withdraw, if necessary, the original offer of admission.

Audio tapes

Music Only

Use a high quality cassette tape. We suggest the Maxell UDXL II 60 minute tape made with the best equipment available. Both normal position tape and CrO₂ are acceptable.

Video Tapes

Dance, Music, or Theater

- a. Use VHS format only. Use a good quality tape at a standard speed.
- b. Clearly state name, address, telephone number, and repertoire being performed.
- c. Framing:
 - 1. Dance—Frame full body from the front *except* for barre, which should be taped both sideways and from the front.
 - 2. Music—Frame full body with close-up shots of emboucher, hands, and face.
 - 3. Theater—Combine full body and close-up shots.



The University of the Arts

Philadelphia College of Performing Arts

● School of Dance

Dance applicants will be evaluated on the basis of their current technical proficiency and their potential for professional development. The audition is as follows:

- Three classes, one each—Ballet, Modern Dance, and Jazz Dance. Each class lasts approximately one-half hour. Auditionees will take classes as a group, but will be individually evaluated.
- Solo dance presentation lasting two (2) minutes. The choreography may be by the applicant or a dance instructor. Musical accompaniment must be provided by the applicant on cassette tape or record. Audio equipment will be provided by the School of Dance. This part of the audition should feature the area of dance in which you are most proficient and feel most comfortable.

c. Videotaped Auditions

All videotaped auditions must show:

- Ballet and either modern or jazz.
- Warm-up including both floor work and barre. Barre to be taped sideways and frontwards and should include demi and grand pliés, tendues, dégagés (battement jetés), ronds de jambes, grand battements, and développés (extensions) en croix.
- Center work should include small and large jumps, pirouettes, adagio, and a modern or jazz combination.
- Modern dance or locomotor in jazz—a combination of at least 8 measures which includes leaps and turns.
- A solo dance presentation lasting two (2) minutes.

● School of Theater

Theater applicants will be evaluated on the basis of technique, quality of expression, imagination, motivation, talent, and physical agility. The audition is as follows:

- Two (2) solo scenes from memory, each lasting 2–3 minutes. Scenes should be selected from published plays and should be contrasting in character, style, or tone.
- An interview. A resume should be presented to the committee at this time.
- Videotaped Auditions**
Perform two solo scenes as described above. In place of the interview, speak to the camera regarding your past and current activities, future aspirations, and career goals in theater.

● School of Music

Music applicants will be evaluated on the basis of technical proficiency, musicality, and potential for development. Suggested repertoire is listed below; however, equivalent literature may be substituted. Performance of any or all selections may be requested. Sight-reading may also be requested.

*An accompanist or jazz combo will be provided for auditions in Philadelphia *only* if requested in writing at least two (2) weeks prior to the audition.

Taped Auditions

Music applicants may submit either video or audio recorded auditions. The tape should not exceed 15 minutes. Tapes of recitals or concerts are not acceptable. Repertoire should be chosen from the list provided below.

Undergraduate Audition Requirements

Audition requirements are the same for all undergraduate programs (Bachelor of Music, Undergraduate Diploma, Certificate in Music.)

String Instruments

Violin Classical

- Major and minor scales, two or three octaves.
- A technical study or etude. Suggested: Kreutzer.
- Two solo pieces demonstrating technical ability, tone quality, musicality, and sense of style. Suggested: a sonata by Handel or Mozart, and a concerto by Mozart or Haydn.
- Sightreading.
- Orchestral excerpts.

Viola Classical

- Major and minor scales, two or three octaves.
- A technical study or etude. Suggested: Kreutzer or Mazas *Special and Brilliant Etudes*.
- Two solo pieces demonstrating technical ability, tone quality, musicality, and sense of style. Suggested: Handel, Telemann, Stamitz.
- Sightreading.
- Orchestral excerpts.

Violoncello Classical

- Major and minor scales, two or three octaves.
- A technical study or etude. Suggested: Popper.
- Two solo pieces demonstrating technical ability, tone quality, musicality, and sense of style. Suggested: a movement from one of the Bach suites, and a movement from any standard concerto.
- Sightreading.
- Orchestral excerpts.

Contrabass Classical

- Major and minor scales, two octaves.
- A technical study or etude. Suggested: Simandl *Exercises, Book I*, pp.74–75, 104–105.
- One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
- Sightreading.
- Orchestral excerpts.

Harp

- Major and minor scales, two octaves.
- A technical study or etude.
- One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
- Sightreading.
- Orchestral excerpts.

Guitar Classical

- a. Major and minor scales with Segovia fingering.
- b. A technical study. Suggested: Sor-Segovia *Studies Nos. 1, 6, 9, 10*; Carcassi *Op. 60, Studies 20 or 23*; Villa-Lobos *Etudes*.
- c. Two solo pieces demonstrating technical ability, tone quality, musicality, and sense of style. One piece should be from the 16th or 17th century and the other from the 20th century.
- d. Sightreading.

Woodwind Instruments

Flute Classical

- a. Major and minor scales, two octaves, with various articulations.
- b. A technical study or etude.
- c. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
- d. Sightreading.
- e. Orchestral excerpts.

Oboe Classical

- a. Major and minor scales, two octaves, with various articulations.
- b. A technical study or etude.
- c. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
- d. Sightreading.
- e. Orchestral excerpts.

Clarinet Classical

- a. Major and minor scales, two octaves, with various articulations.
- b. A technical study or etude. Suggested: Cloase, Cavellini, or Rose.
- c. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style. Suggested: first and second movements of a concerto by Weber or Mozart.
- d. Sightreading.
- e. Orchestral excerpts.

Bassoon Classical

- a. Major and minor scales, two octaves, with various articulations.
- b. A technical study or etude. Suggested: Wiessenborn *Studies, 1–50*.
- c. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style. Suggested: one movement from both the Mozart and Vivaldi bassoon concerti.
- d. Sightreading.
- e. Orchestral excerpts.

Saxophone Classical

- a. Major and minor scales, two octaves, with various articulations.
- b. A technical study or etude. Suggested: Labanchi *Concert Etudes*.
- c. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style. Suggested: Creston or Ibert.
- d. Sightreading.
- e. Orchestral excerpts.

Brass Instruments

Trumpet

- a. Major and minor scales, two octaves, with various articulations.
- b. A technical study or etude. Suggested: Arban *Characteristic Studies*.
- c. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style. Suggested: Haydn or Hummel studies.
- d. Sightreading.
- e. Orchestral excerpts.

French Horn Classical

- a. Major and minor scales, two octaves, with various articulations.
- b. A technical study or etude. Suggested: Kopprasch *Vol. 1, No. 15*.
- c. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style. Suggested: Mozart *Horn Concerto No. 3*, or its equivalent.
- d. Sightreading.
- e. Orchestral excerpts.

Trombone Classical

- a. Major and minor scales, two octaves, with various articulations.
- b. A technical study or etude. Suggested: Kopprasch *Book I* or Rochut *Melodious Etudes*.
- c. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
- d. Sightreading.
- e. Orchestral excerpts.

Tuba Classical

- a. Major and minor scales, two octaves, with various articulations.
- b. A technical study or etude. Suggested: Cimer *Tuba Studies No. 7 through No. 11*.
- c. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
- d. Sightreading.
- e. Orchestral excerpt Suggested: Wagner *Overture to Die Meistersinger*.

Percussion Classical

- a. Snare Drum: open and closed roll, rudiments, prepared solo.
- b. Mallets: major and minor scales, arpeggios, prepared solo.
- c. Timpani: tuning timpani, prepared solo.
- d. Sightreading.
- e. Orchestral excerpts.

Keyboard Instruments

Piano Classical

- a. Major and minor scales and arpeggios in two octaves.
- b. One work of J. S. Bach: a three-part invention; or a prelude and fugue from *The Well-Tempered Clavier*.
- c. Any sonata by Haydn (except *C major H XVI:35*); Mozart (except *C major, K. 545*); or Beethoven (except Op. 49.)
- d. A solo piece from the Romantic period. Suggested: Chopin, Schumann, Mendelssohn.
- e. An Impressionist or a 20th-century work. If a 20th-century work is chosen, it is preferable that it be by an American composer (except the Gershwin *Preludes*.)

Organ Classical

- a. Piano: Major and harmonic minor scales, major and minor arpeggios, all in two or three octaves; a study or etude; a two- or three-part invention by Bach; a first or last movement of a Classical or Romantic sonata, or a 20th-century piece.
- b. Organ: Two solo works for organ from two different periods.
- c. Improvisation.
- d. Sightreading.

Voice and Opera

Voice Classical

- a. One classical song in English.
- b. One classical song in Italian.
- c. One classical song in any language.
- d. Sightreading.

Voice-Opera Emphasis

- a. One classical song in English.
- b. One classical song in Italian.
- c. One classical song in any language.
- d. One operatic aria (optional.)
- e. Sightreading.

● **Composition Classical**

- a. Applicants must submit a portfolio of original compositions. Compositions should be for a variety of instruments. Suggested: solo piano, voice, chamber ensemble, large ensemble, tape or computer pieces.
- b. Compositions may be presented in tape recordings, but at least one composition must be in fully notated manuscript form.
- c. Performance of one piece on an instrument or vocally.

Theory Classical

- a. Applicants must submit a portfolio of original analyses, essays, exercises, and/or compositions. Compositions should be for a variety of instruments.
- b. Performance of one piece on an instrument or vocally.

NOTE: Composition and theory portfolios must be on file in the Admissions Office no later than two weeks prior to the scheduled audition date.



Jazz/Commercial Performance except

Percussion

- a. Major and harmonic minor scales, two octaves.
- b. Major and minor arpeggios, two octaves.
- c. A technical study, etude, or solo piece from the classical repertoire (see the audition requirements for classical majors.)
- d. A prepared jazz solo, or an improvisation over a twelve-bar blues progression.
- e. Sightreading.

Jazz/Commercial Percussion

- a. Drum set work: play 5 different styles—jazz, funk, samba, bossa nova, ballad with brushes; written solo (optional.)
- b. Snare drum: prepared solo; open and closed rolls.
- c. Mallets: scales (major only); prepared solo (optional.)
- d. Timpani: tuning; short prepared solo (optional.)

Jazz/Commercial Composition

- a. Applicants should submit a portfolio of original compositions, arrangements, and/or transcriptions in a jazz/commercial style. Compositions should be arranged for a variety of instruments. Suggested: small jazz ensemble, large jazz ensemble such as stage band, solo piano, voice, tape or computer pieces.
- b. Compositions may be presented in tape recordings, but at least one composition must be in fully notated manuscript form.
- c. Performance of one piece on an instrument or vocally.

● **Graduate Audition Requirements**

Graduate audition requirements are the same for all graduate programs (Master of Music, Graduate Diploma in Music.)

Performance-Instrumental

- a. Applicants should prepare a full recital program and submit the repertoire list to the Admissions Office two weeks prior to the audition. The repertoire for this program should exhibit a diversity of styles, periods, and technical demands. It is highly recommended that at least one piece be from the last fifty years. All major works should be learned in their entirety, and must be performed with accompaniment where indicated. Performance of solo orchestral excerpts may be requested.
- b. Performance of all or a portion of the program by memory is highly recommended, but is not required.
- c. The audition committee will select various pieces from the program for performance at the audition.
- d. Sightreading.

Performance-Voice or Opera Singing

- a. Applicants should prepare a full recital program and submit the repertoire list to the Admissions Office two weeks prior to the audition. The repertoire for this program should exhibit a diversity of styles, periods, and technical demands. It is highly recommended that at least one piece be from the last fifty years. The program must include one piece in English, one piece in Italian, and one piece in either French or German. Singing in other languages is optional.
- b. While the applicant in Opera Singing may include several selections from song literature, the emphasis should be upon operatic arias and scenes.
- c. The program must be performed by memory.
- d. The audition committee will select various pieces from the program for performance at the audition.
- e. Sightreading.

Performance-Accompanying/Chamber Music Emphasis

- a. One representative piano solo work not to exceed ten minutes in length.
- b. One movement from the violin or violoncello sonatas of: Beethoven, Brahms, Fauré, Franck or Prokofiev.
- c. Three contrasting art songs chosen from the works of Schubert, Schumann, Brahms, Richard Strauss, Wolf, Fauré, Debussy, Duparc, Rachmaninoff, Britten, and Barber. These selections should show both lyrical and dramatic qualities and include at least one of advanced technical difficulty. Suggested possibilities follow:
Schumann: *Frühlingsnatch*
Brahms: *Meine Liebe ist grün*
Blinde Kuh
Wolf: *Er ist's*
Der Rattenfänger
Lied vom Winde
R. Strauss: *Cäcilie*
Ständchen
Wiedennied
Rachmaninoff: *Floods of Spring*
Duparc: *L'invitation au voyage*
Fauré: *Toujours*
Barber: *Nocturne*
- d. Sightreading: equivalent to middle-level of difficulty of a Fauré or Schubert song.
- e. The applicant will be expected to bring at least one soloist to the audition if at all possible.
- f. Substitutions for the above repertoire must be approved by the Director of Graduate Studies prior to the audition.

Composition

- a. Applicants should submit a portfolio of original compositions to the Admissions Office two weeks prior to the audition. These compositions should be for a variety of instruments. Suggested: solo piano, voice, chamber ensemble, large ensemble, tape and computer pieces. Scores or tapes should show the date of composition.
- b. Compositions may be presented in tape recordings, but at least one composition must be in fully notated manuscript form.
- c. Applicants are expected to discuss their works and compositional style at the audition.
- d. Applicants must be able to meet the course requirements for the undergraduate program as outlined in the catalog. This includes orchestration, twentieth-century music, electronic and/or computer music, and new music performance.





The University of the Arts
Office of Admissions
Broad and Pine Streets
Philadelphia, PA 19102
215-875-4808

The University of the Arts is accredited by the Middle States Association of Colleges and Schools, the Commonwealth of Pennsylvania, the National Association of Schools of Art and Design, and the National Association of Schools of Music.

The University of the Arts gives equal consideration to all applicants for admission and financial aid regardless of race, color, sex, religion, national or ethnic origin, or handicap.

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